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G. SCHIRMER, Inc.

New York

Witches' Dance

Hexentanz

E. A. MacDowell. Op. 17, No. 2

Presto (♩ = 126)

Piano

The musical score for "Witches' Dance" (Hexentanz) by E. A. MacDowell, Op. 17, No. 2, is presented in five systems. The piece is in 3/8 time and D major. The tempo is marked "Presto (♩ = 126)". The score is for piano and includes various musical notations such as slurs, ties, and fingerings. Performance markings include "pp leggiero", "cresc.", and "staccato". The piece ends with a repeat sign.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4.

- System 1:** The right hand plays a continuous eighth-note pattern. The left hand plays chords and single notes. Dynamics include *staccato* and *simile*.
- System 2:** The right hand continues the eighth-note pattern. The left hand features chords and single notes. Dynamics include *mf* and *sempre*.
- System 3:** The right hand continues the eighth-note pattern. The left hand features chords and single notes. Dynamics include *cresc.*, *f*, and *ff*.
- System 4:** The right hand features a melodic line with slurs and fingerings. The left hand plays chords and single notes. Dynamics include *pp leggieriss.* and *ten.*.
- System 5:** The right hand features a melodic line with slurs and fingerings. The left hand plays chords and single notes. Dynamics include *ten.*, *poco a poco*, and *cresc. ten.*.
- System 6:** The right hand features a melodic line with slurs and fingerings. The left hand plays chords and single notes. Dynamics include *ten.* and *cresc.*.

The score includes various musical notations such as slurs, fingerings, and articulations. The page number 4 is visible in the top left corner.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, starting with a forte (*f*) dynamic. Bass staff has a simple accompaniment. The system ends with a piano (*p*) and diminuendo (*dim.*) marking.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and a piano (*pp*) dynamic. Bass staff has a simple accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a crescendo (*cresc.*) marking. Bass staff has a simple accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *sempre cresc.* marking. Bass staff has a simple accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *leggieriss.* marking. Bass staff has a simple accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *dim.* marking. Bass staff has a simple accompaniment. The system ends with a piano (*pp*) dynamic and markings for right hand (*r. h.*) and left hand (*l. h.*).

ppp con 2 Ped.
il basso non legato e molto leggero

poco a poco cresc.

p

quasi trillo
cresc.

senza 2 Ped.
martellato
fz

a tempo
e marcatisss.
ff
poco rall.

8

cresc.

7

8

staccatiss.

ff

leggiere

2

2

2

f

ff

martellato

3

3

3

pp dolce

leggiere e non legato

sempre p

poco a poco rall.

dolciss. molto rall.

2

3

a tempo

The page contains six systems of piano music. The first system begins with a treble staff marked *legg.* and a bass staff marked *p*. The second system features a treble staff with a *fz* dynamic and a bass staff with a *fz* dynamic. The third system includes a treble staff with a *fz* dynamic and a bass staff with a *f* dynamic, followed by a *pp leggiero* section. The fourth system has a treble staff with a *cresc.* marking and a bass staff with a *staccato* marking. The fifth system shows a treble staff with a *p* dynamic and a bass staff with a *p* dynamic. The sixth system features a treble staff with a *pp leggiero* marking and a bass staff with a *pp leggiero* marking.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece features intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *pp leggieriss.*, *ten.*, *staccato*, *p*, *poco cresc.*, and *sempre cresc.*. The notation includes many slurs, ties, and accents, suggesting a highly technical and expressive performance. The first system shows a complex melodic line in the right hand with many slurs and ties. The second system continues this melodic line with more slurs and ties. The third system introduces a new melodic line in the right hand, with a *pp leggieriss.* marking in the left hand. The fourth system features a *staccato* marking in the left hand. The fifth system has a *p* marking in the right hand. The sixth system concludes with *poco cresc.* and *sempre cresc.* markings.

18208



First system of musical notation. The right hand features a rapid eighth-note scale in G major, with fingerings 1, 2, 3, 1 indicated. The left hand plays a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present in the second measure.



Second system of musical notation. The right hand continues the eighth-note scale with fingerings 1, 2, 1, 2, 1, 2, 3, 3, 3, 4. The left hand has a few chords. A *poco rall.* (poco rallentando) marking appears in the final measure.



Third system of musical notation. The right hand continues the eighth-note scale. The left hand features a series of sustained chords. A *dolciss.* (dolcissimo) marking is present in the first measure.



Fourth system of musical notation. The right hand continues the eighth-note scale. The left hand has sustained chords with some melodic movement in the lower register.



Fifth system of musical notation. The right hand continues the eighth-note scale. The left hand has sustained chords. A *poco a poco dimin.* (poco a poco diminuendo) marking is present in the third measure.

First system of a musical score. The right hand (l.h.) plays a continuous eighth-note melody. The left hand (r.h.) plays a series of chords, with a *pp* (pianissimo) dynamic marking. The system ends with a double bar line and a common time signature 'C'.

Second system of a musical score. The right hand (l.h.) plays a melody with a *ppp quasi recit.* (pianississimo quasi recitativo) dynamic marking. The left hand (r.h.) plays a series of chords. The system ends with a double bar line and a common time signature 'C'.

Third system of a musical score. The right hand (l.h.) plays a melody with a *pp leggeriss.* (pianissimo leggerissimo) dynamic marking. The left hand (r.h.) plays a series of chords. The system ends with a double bar line and a common time signature 'C'.

Fourth system of a musical score. The right hand (l.h.) plays a melody with a *simile* (simile) dynamic marking. The left hand (r.h.) plays a series of chords. The system ends with a double bar line and a common time signature 'C'.

Fifth system of a musical score. The right hand (l.h.) plays a melody with a *ppp* (pianississimo) dynamic marking. The left hand (r.h.) plays a series of chords. The system ends with a double bar line and a common time signature 'C'.



The MACDOWELL COLONY

EDWARD MACDOWELL contributed to American life in two ways: through his music during his lifetime, and, posthumously, through the MACDOWELL COLONY which he conceived and inspired. His music, like no other American music of its time, retains its vitality, its native color, its evocative charm. The Colony at Peterborough, New Hampshire, spreading out from the farm which he loved and where he is buried, has become a national institution, performing quietly and effectively an essential function in the spiritual life of the American people.

It was MacDowell's dream that creative workers in the arts should be given the opportunity to enjoy the conditions for work which he had found in his log-cabin in the Peterborough woods. In the turmoil and rush of American life, its absorption in material ends, its indifference to the needs of the artist, some haven must be established, he said, where workers in the arts might find, for a part of the year, at least, a respite from tumult and the arrogant domination of material values.

The MACDOWELL COLONY achieves wholly what MacDowell's imagination projected. On a farm, which has grown to six hundred acres, some fifty or sixty men and women, twenty-five or so at a time—musicians, poets, playwrights, novelists, painters, sculptors, etchers—find every summer a refuge from the noise, the heat and the interruptions of city life. Each has his studio in the woods, secluded from every other; his luncheon is left at his door; social calls are taboo until the afternoon. In the evenings he has the stimulation of contact with workers not only in his own art but in every field in which the creative imagination finds expression.

The fruits of this effort to give the artist ideal working conditions have fully justified MacDowell's vision and the tireless effort of his widow and of devoted friends to give that vision shape and permanence. It has been said that the Colony added twenty years to the life of Edwin Arlington Robinson, its most productive years. In one season, three Pulitzer prize works were written there—Du Bose Heywards' "Porgy", Thornton Wilder's "The Bridge of San Luis Rey" and Robinson's "Tristram". The roll of the colonists during the past quarter century is, with few exceptions, the roll of the outstanding figures of American art, music and literature.

The Colony depends for its existence on the contributions of those who believe that the arts are essential to a healthy national life; and that the Colony represents a practical means to foster those arts and to bring them to flower. In a time of social upheaval and spiritual re-orientation, the support of such a project is the support of all that is life-giving in western civilization.

Contributions may be sent to Henry B. Nevins, Treasurer, Edward MacDowell Association, City Island, New York.



MacDowell's Log Cabin

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